

İSTANBUL CHAMBER OF COMMERCE

art books



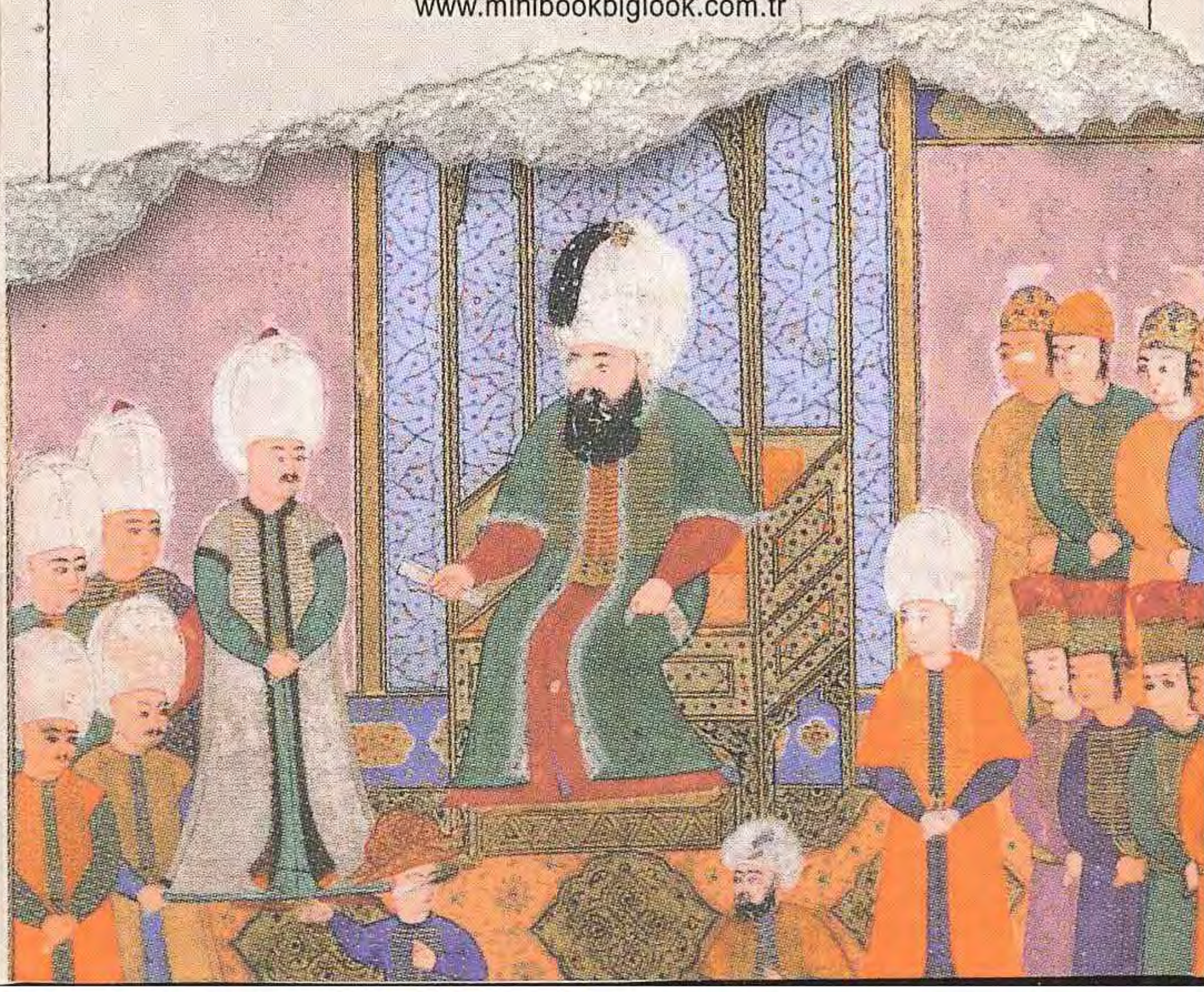
MINIATURE

(MİNYATÜR SAN'ATI)

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MINIATURE

These are small-scale pictures in old manuscripts executed in a meticulous and detailed fashion using paints and gold gilt.

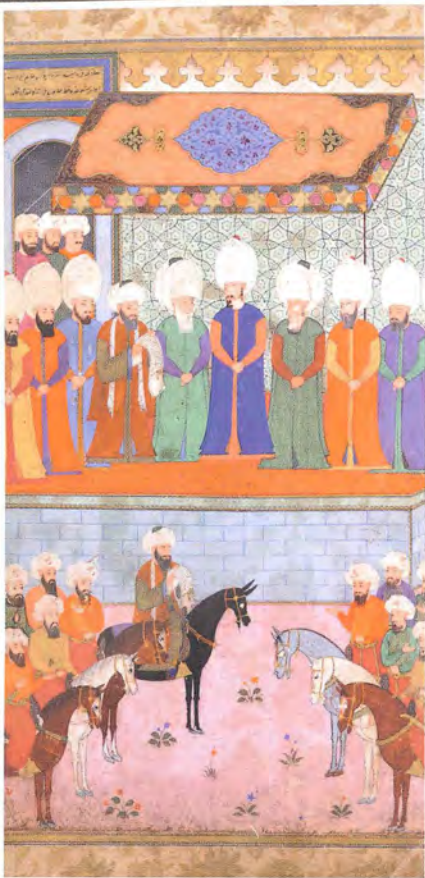
The word “miniature” is said to have originated from the various decorations made around the first letter of chapter headings in hand-written manuscripts in medieval Europe.





The art of painting is known to have been practiced in the Central Asian cities of Tufan, Kuça and Kızıl as well as in China, India and Iran.

Miniature is an art form that does not express depth with nuances of shade and light; it is a 2-dimensional art. Instead of being removed from one another in perspective, the figures are stacked on top of one another.





In manuscripts, there is a relationship between the miniature and the text. It is not a detached picture that is just randomly placed anywhere in the text. Miniature is the depiction of the subject being described in the text and visually presented to the reader.



Miniature is documentation that brings the past into the present. It is a document that provides information about the traditions, habits, customs, and apparel of an area as well as the culinary equipment, household items that were used, and the buildings and the surroundings people lived in during the period of its execution. They are historical documents that allow us to see important urban structures of the time and the conditions of the residential areas around these buildings and inform us about how official receptions, state ceremonies and interviews given by the sultan were conducted.







Miniatures not only illuminate the text but they also depict landscapes and individuals down to such minute detail as the eyelashes on their faces and the shape of the leaves on the trees.



In the 14th and 15th centuries, Samarkand, Baghdad, Tabriz, Shiraz and later Konya and Istanbul became important centres where calligraphy, gilding and miniature art forms grew and developed. Book art was taught in workshops in these cities that functioned as a type of school. The budding artists in calligraphy, gilding and miniature worked together to produce artistic works.

<p>در این جنگ کمان ملک در دم و دم و دیا شیر است آه و دگر کن</p>	<p>حکایت ملک و پسر و پسران ز کمانی نه فسر و دین یکی از خانه زد و یکم کشید</p>	<p>دست زده و این جنگ وز تو نه ساکت نه دیا مواکش بر سر کوه کشید</p>
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<p>کنت غایت شیبای کوز نزد بود دست که این جنگ</p>	<p>دستم آید و ز نام نام عرب یا پس زنی چو کنت</p>	<p>فرستادم بر بونا نام رطل نام و ملایمیت</p>
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جمع آمد از سپهر گنجی	باد و برفت که گیتی	مرکوب کی از اسید و انیم	مشغول شد به برین کیم
بآن پسران حسد و پوئی	هری نشسته و ترقی	مرکب از قبیله و بای	جمع آمد و در ادب سرا
قین سنی به علم خواند			یا قوت لبش بر رفت
و در صدف و کرکند			ناسته در شین هم طوط



آفت زین و ترقی	پروا کرد و نیل و رنگ	شون که بختن کینه	چون قتل نام نیکه شوب
آر پسته حق و پا پسته	کشتی بگر شد با پسته	ما عسری بین نمون	سختی بکی نر از سینه
آهو پسته کی مرزما پسته			ترک عجیبی له بودن

Some of the works of art made during this time are found in Turkish libraries and are still as fresh and vibrant as they were when executed. They include "Şehnâme" by Fırdevsî, "Hamse-i Nizâmî" by Nizâmî, "Acâ'ibü'l- mahlukat" by Kazvinî and "Kelile ve dinme" by Beydeba. These are but a few of the incredible extant manuscripts that are illustrated with miniatures. Our libraries contain four or five copies of some of these works which are copied and illustrated with miniatures during that time.



Rulers of the age who protected and supported artists that were passionate about their art played the biggest role in the development of Islamic art.



بنیون و منانه پور است
 سرش تر کنه باب است
 بجه و بند کی سوزد و در
 کرد و خالی بی چون و سیم

سر که در زده استی ز کج
 با در پای که اوستان کوه
 به صاحت و در و در
 که کم پیش شاه کیست



Prof. Çiçek Derman had this to say on the subject in his book entitled *Motifler (Motifs)*: "Herat, the cultural centre of the Tamerlane dynasty, experienced its golden age between 1350 and 1510 AD. The entire royal family starting with Tamerlane was devoted to science and art, some being artists themselves. After Tamerlane's death in 1405, Şahruh (1377-1447) and Baysungur Mîrzâ (1397-1433) increased artistic activity even further.

در بستانک ترا بیدار بخت گشت که هست از این	سبید و نغمه چون گلستان کز آتش سبک راه پدید گشت	سجود می و صورت چون عجب می شد رخ زده لب و چو	که در مشن نمی آید بری بر یکدرد می سوی گری
عوانی خوب روی سر گشت بر پستانک لای راه دست گشت	بگو داند از من کرد دست بگو داند از من کرد دست	از دهر ما روی را گشت چو نای دین چه این گشت	ز پیش پیر چون پیش گشت از پشت صفت زنگ گشت
بختی از دکان خود دور گشت ز داری گشت و ز داری گشت	چو آواز از کشته شدن بی گشت درین حرف که می نمی گشت	مباری آید و در بر گشت نشد زیر آبی تا بگشت	





بگردن آرا بجاء بر خافت و آفت مانند کردم و موشان سیاه و
 سبید و مدامت ایشان بر بریدن شاخها شب و روز که
 در تقاب هر دو بر افشاء جانوران و تقریب آجال ایشان مقصود اند



The great patron of the arts, Baysungur Mîrzâ loved art so much that he had unique works executed in the art workshop he set up in the palace in Herat for over 10 years and brought book art in the culture of Western Turkestan to a high level of maturity. Baysungur Mîrzâ, who was both a calligrapher and gilder, sent an artist by the name of Giyasettin to Chinese Turkestan to find new motifs and enrich the themes. This motif, which was brought back, is called "Hâtyî" in honour of that land.

The Seljuk rulers also protected artists and the religious scholars. During the period of the Anatolian Seljuk rulers, cities such as Baghdad, Diyarbakir, Mosul and Konya became centres where miniature was protected and developed.

دَر آب دیده بنداشت که خصم اوست خرگوش را از بررها



که و خود را در جاه آفکند گرفتن خصم را غوطه خورد
 که در آن نفس خون خوار و جان شیرین مبالک دوزخ سبرد
 خرگوش در جاه نگریت جسته بی روح او دید بر سراب
 کردن **مصراع** **واضحی** و قد تبکی علیه **الهدایر**
 بسلامت بازگشت و وحوش را از صورت حال شیر اعلام داد

و در خیرن کو تو رب فخر لباس ملایس و ب کرم و تخرم قلای ای خیر
 یوسف نمر ما و کورب فغان آنکه د و بویه موثر اولدی معلوم کرد که محمدا
 بقره رسالت و خواجه سرپرده و نبوت ایتام سلاب و ایالت و شست کرد





Ottoman miniature art began during the reign of Sultan Fatih Mehmed the Conqueror in Istanbul and continued to develop until the reigns of Bayezid II and Sultan Yavuz Selim Hân. Miniature artists agree that the art developed a more defined style during the reign of Sultan Süleyman the Magnificent. Some of the artists who contributed to the development and shaping of Ottoman miniature style by combining different traditions are Sheikh Mustafa, known as Baba Nakkaş, Matrakçı Nasuh, Nakkaş Osman, İbrahim Çelebi, Nigârî, Ahmed Nakşî, Nakkaş Hasan and Levnî.



Levnî became the royal painter for the palace of Ahmed III. The miniature scenes taken from daily life turned Levnî into a movement due to the combination of colour and harmony, the beauty of sketches and figures, the fine detail and expressions in the personal depictions, and an authentic understanding of composition that had not been seen up until that time.

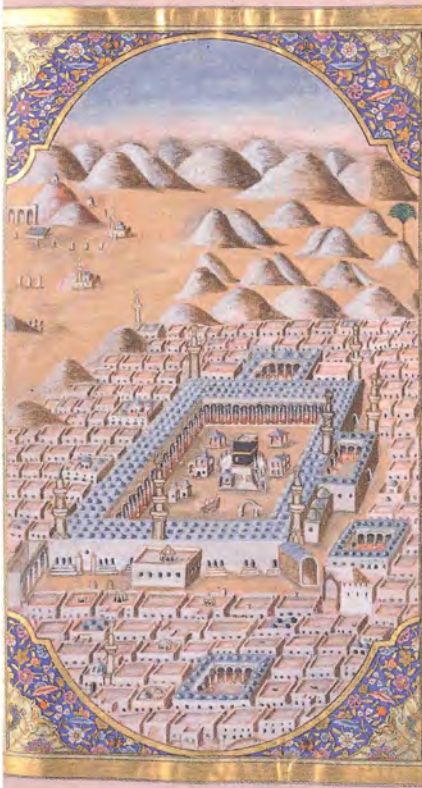
اليوم الرابع ودرج الدابة نافع ان شاء الله **والفساد الرابع** ان
تمنع الدابة من العلف من نصف الليل فاذا كان الغد
خذ من الطلي عتيق ستة ارطال ومن الماء اربعة ارطال
فامزجها جميعا ثم خذ من الفلفل خمسين حبة ومن البقلة
والابهل من كل واحد جزو يدق ويخل ويخلط بذلك
والطلي المبروج وتكسر عليه خمسة بيضات ثم
به الدابة ثم يقاد قليلا ثم اوقفه في مكان دقي
كان اليوم الثالث فاذبح جرو وخزير وخذ دمه و
في طست واجعل عليه ثلثة ارطال طلي عتيق واطلين



Almost all of the Ottoman sultans were interested in books, artistic manuscripts and miniature works. Remarkable works illustrated with miniatures were not only prepared in the palace workshops but they were also bought from different areas of the empire and brought to the Sultan's treasury. Some of the works were gifts sent from other countries during the sultan's accession, visits by ambassadors, or circumcision celebrations.



Today the Topkapı Palace library contains almost 500 manuscripts illustrated with miniatures and there are almost 15,000 Turkish miniatures from the 15th and 16th centuries in these works.





Artists in the Ottoman palace were organised into groups. This organisation of craftsmen (*Ehl-i hiref*) included miniature artists such as binders (*mücellit*), gilders (*tezhibci*) and painters (*musavvir*) in the palace records. The records indicate the name of the artist presenting a work, the type of work he presented, the amount of money he was paid and the type of robe provided.



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